

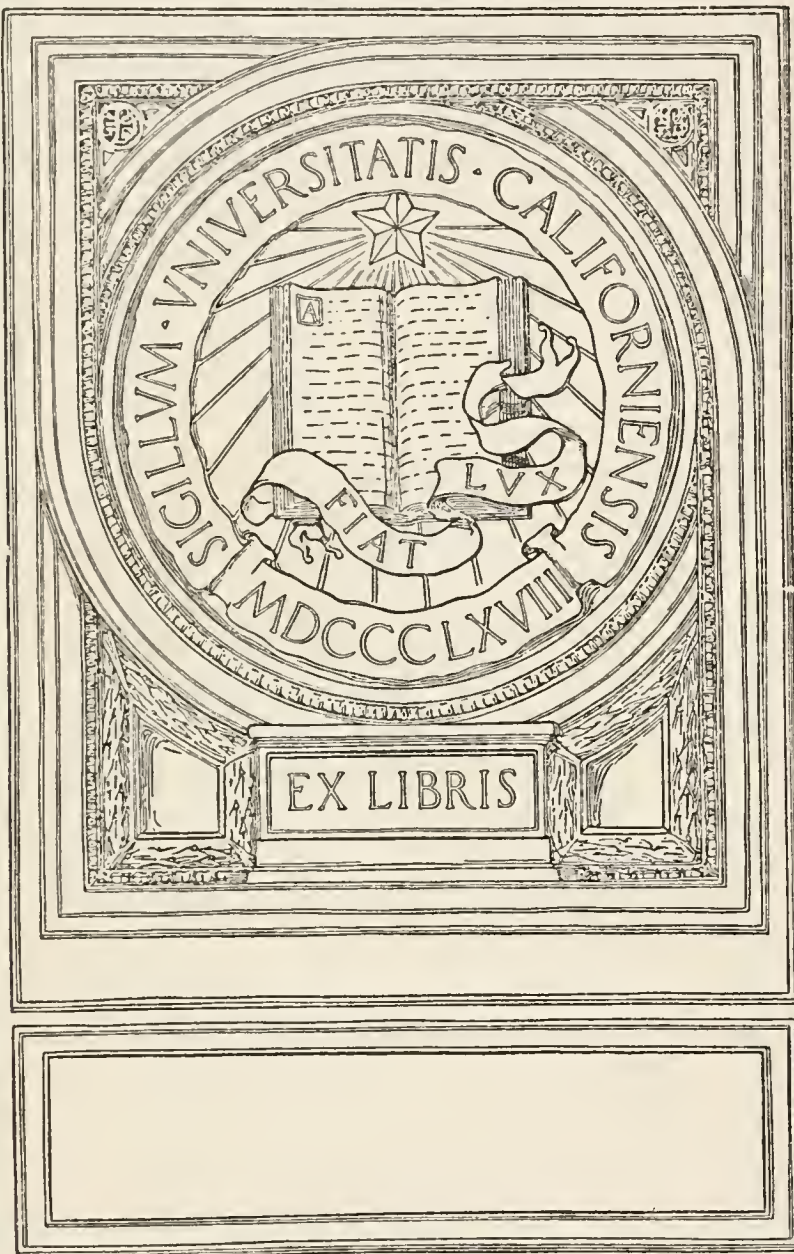
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GIFT OF
A. F. Morrison



DESCRIPTION
OF THE EXTERIOR AND INTERIOR
OF THE
CATHEDRAL of MILAN

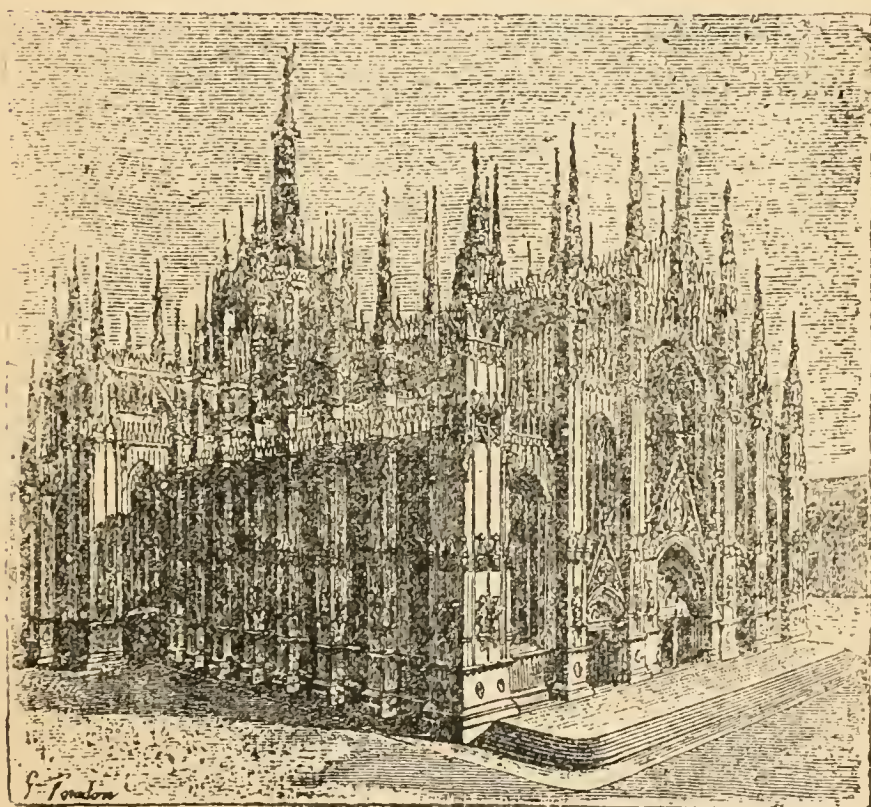
Edition Carefullg Revised and Enlargerd
BY FREDRIC HODGES ESQ.



MILAN 1911
Typography of Young Workmen
Alfieri Street N. 4

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OF THE EXTERIOR AND INTERIOR
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CATHEDRAL OF MILAN

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TYPOGRAPHY OF YOUNG WORKMEN

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Preface

In presenting to a learned and intelligent public this new and condensed description of the Cathedral of Milan, I maintain that I do not wish to compete with works of greater merit that have been before offered to the public descriptive of this wonderful edifice. My intention is simply to offer alike to the curious and admiring traveller a small guide, devoid of minuter particulars, which have been already written by scientific and artistic men. I merely mention what work and riches are contained in this Cathedral and for any omissions I crave your indulgence.

P. S.



FIRST PART

Foundation of the temple, its form and its principal dimensions

Under a good and active administration this stately edifice, founded by a special vow in 1386 by Giovanni Galeazzo Visconti a Duke of Milan, is seen to be making rapid progress towards completion. The whole of this building is composed of fine white marble, taken from the quarries of mount Gandoglia, near the Lago Maggiore. This marble, besides many other gifts, was expressly offered, as a present for the building, by the generous founder himself.

The spot, where the Cathedral is raised, is the same formerly occupied by the ancient Metropolitan Church of the town, erected A. D. 836 under the title of Santa Maria Maggiore; this place having been chosen in order that this new magnificent temple should form an unrivalled monument, and one of the first wonders of the world in eternal honour of our Blessed Lady.

The architecture of this Edifice is entirely gothic with the exception of the front which was begun on

the grecian style by Pellegrini and continued afterwards rather slowly until the year 1805 by a decree of the Emperor Napoleon in the 8 June the completion of the entire building was ordered. This front however, not being in correspondence with the whole of the monument will be in a short time changed.

In order not to deviate from the brevity, which I intend to observe in the present description. I wil omit to quote the numerous and different opinions about its first architect and designer, whose name is not exactly known.

The shape of the church is a latin cross, and comprises five naves, corresponding to the five entrance-doors. The length of the main nave, from the entrance door to the end of the choir is about 486 feet; the total breadth of the five naves which is the lower part of the cross, is about 288 feet: the total breadth of the cross, reckoning the two side-chapels is about 351 feet.

The height of the largest nave, from the pavement to the arched roof is about 164 feet: the whole height from the pavement to the vault of the cupola is 224 feet and to the top of the exterior statue of our Blessed Lady, 355 feet,

The separation of the five naves is effected by 52 large and fluted columns or pillars of marble of a shape almost octagonal, all alike, except the four, which support the great cupola, these are about a fifth part bigger than the others.

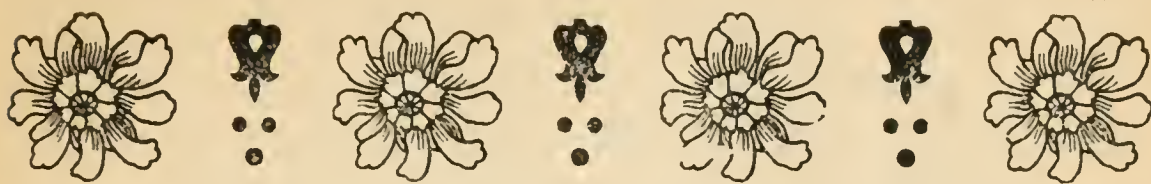
The height of each of the 52 columns, reckoning the basis and the capital, is about 72 feet and their diameter about 8 feet. Besides all these columns or pillars, several half columns corresponding to the

entire ones and which serve also to support the crossing gothic vaults, are jutting out from the interior walls, which form the circumference of the temple. The thickness of the walls is about 8 feet. Well worthy of attention are the capitals of the pillars, which divide the main nave from the others; these are of different designs and adorned with eight statues and pointed pediment enriched with a prodigious quantity of arabesques.

The whole work, undoubtedly unique in its kind, has been for the greatest part executed towards the end of the XV century by Filippino of Modena. — The interior of the cupola is also adorned with 60 statues and basso-relievos; four of which represent the Doctors of the Christian Church.

Before speaking of all the admirable works executed by eminent artists and contained in the interior of this temple, I shall briefly describe the exterior of it.

Almost three thousand statues decorate the interior and the exterior of this temple, for the building of which were till now expended about 550 millions of francs.



SECOND PART



Description of the forefront (1)

A wide and fine flight of steps of red granite, lately repaired, leading to the five doors in roman style, corresponding, as already observed, to the five naves, offers the entrance to the temple. Over the doors are five large windows, filled up with stained and figured glasses painted *a fuoco* by Giovanni Bertini, who revived the art of painting on glass, which was entirely lost.

Over the great middle window is the following short inscription in gilt bronze letters;

MARIE NASCENTI

that is to say the dedication of the church. The pedestals of the pillars are adorned with 52 beautiful baso-relievos representing, partly events of the Holywrit, and partly subjects allusive to the mysteries of our religion.

Almost two hundred statues decorate this magnificent

(1) This front will be shortly changed; the new-one is a project by the architect Joseph Brentano, a milanese, winner of the great prize at the universal competition open on purpose from the Administration of the Cathedral in 1886.

front, whose summit is adorned with twelve spires supporting as many colossal statues. Turning then to the right, towards the R. Palace, by the side of the pillar the following inscription is to be read :

TEMPLI FRONTEM
GRAECO OPERE INCHOATAM
GOTICO, etc. etc.

Four basso-relievos divided in two rows, adorn the base of the great pillars, and commencing by this side, the first four are: the young Tobia attended by the angel, on his journey to Rages, a work of Giuseppe Fer-randino: Moses rescued from the Nile by Pharaoh's daughter, by Grazioso Rusca; above them is the temptation of the chaste Joseph and the wrestling of Jacob with the angel, carved, the former by Bartolomeo Ribossi and the latter by Donato Carabelli. The two upper statues represent St. Barnabas by Pietro Possenti, and St. Taddeo by Antonio Pasquali.

On the front of the same pillar are to be seen four other basso-relievos, representing: the first, the two explorers returning from the Holy-land, with a large bunch of grapes, sculptured by Francesco Carabelli: the second the angel driving out Adam and Eve from Eden by Carlo Maria Giudici. The two in the second order represent: Daniel in the lion's den by the aforesaid Carabelli, and Job in the dunghole, by the same Giudici. St. Bartholomew and St. James the junior, executed by Buzzi Donelli and Buzzi Giuseppe, are the two upper statues.

To the right of the door is a basso-relievo which represents God appearing to Moses in the burning bush, carved by Carlo Gerolamo Marchesi. The ornamental decorations of the four minor doors were carved by Carlo

Minicati and by Martino Solari after the sketch of Andrea Biffi. The basso-relievo over the first door (always on the right hand), a work of Carlo Biffi from a picture by G. B. Crespi, represents queen Esther in the presence of Assuerus. The glory of the angels on the ceiling of the door, is by Pietro Lasagni.

The sculpture in the pavement of the balcony representing the unction of Saul as a king of Israel by the prophet Samuel, is a work of C. M. Giudici.

The next pillar has on its base four basso-rilievos: the first, the vision of Jacob, by Angel Pizzi milanese; the second, Moses striking the rock from which the water spurts out, by Buzzi; the third, above it, the prophet Elias, who presents to the widow her revived son; the fourth, by Grazioso Rusca, the tower, so called David's tower, a production by Cesare Pagani. By Camillo Pacetti in the statue of St. James the senior placed above.

Above the second portal Gaspare Vismara carved in Carrara marble Judith who is beheading Holofernes; the glory of the angels at the ceiling of the door is by Giovanni Domenico Prestinaro. The basso-relievo of the cornice of the balcony representing Deborah supplying with weapons captain Barac, is a work of Giuseppe Antonio Riccardi. On the left side of this door at the base of the next pilaster is to be seen a plane-tree of unknown chisel. The front of this pilaster is beautified with four basso-relievos, divided in two orders: in the first order: Jacob's well and the temple of Dagon, a false deity of the Philistines: in the second order Rebecca giving water to Eliezer, Abraham's servant and the sacrifice of Isaac: the first three are ascribed to Lasagni, the last one to Vismara. The basso-relievo of this pillar on the right

hand of the principal door represents a trellis of which the author is unknown. The statues of this pilaster representing the two evangelists St. Mark and St. Matthew, of a great merit, were carved, the former by Giovanni Carabelli, the latter by Angelo Pizzi.

We are now before the largest door. The visitor must stop to admire it. The door-wings in bronze, is a recent work of Prof. Pogliaghi of Milan who won the prize in the competition indicted for that purpose in the 1894. On them are represented the 15 Mysteries of the Blessed Virgin. One of the two wings is dedicated to the joyous mysteries of the Blessed Virgin; the other one, to the sorrowful ones. On the *architrave* is represented Her glory in Heaven. The style being *archiacute* does not agree with the style of the front of the Temple, which is a work of Pellegrino. For this reason the door was removed back a metre from the *stipite* as to serve of introduction into the Temple. This work of Prof. Pogliaghi goes and to and with the best ancient work and amongst the modern ones too, is certainly the best.

On each side of the great balustrade two symbolical statues are conspicuous, the old testament by Luigi Acquisti, the new testament by Camillo Pacetti. In the superior window, in gothic style, we see sidelong two other statues under canopies: the one is Moses by Pacetti, the other St. John the Baptist, by Giuseppe Buzzi. A great quantity of statues, carved by several sculptors of rank, decorate this front, so that, we can truly say it is a forest of statues, the description of which would be too long.

A cedar-tree of unknown artist is the basso-relievo on the next pillar, on the front of which one sees, be-

low: Saul who tries to kill David and Daniel's vision by Peter Lasagni, at the top, both carved by Dionigi Bussola, the sacrifice of the prophet Elias, and the prophetic annunciation of the nativity of the strongest son of Israel committed by the angel to Samson's father. On the upper consoles stand two statues representing St. Luke, by Grazioso Rusca, and St. John, by Camillo Pacetti. On the side of this same pillar is carved an ash-tree.

On reaching the fourth door is to be perceived the basso-relievo of the frontespiece which, carved by Lasagni, represents Gioele, who with a nail murders the chief Sisara. By the same Lasagni is performed the glory of the angels on the ceiling of the door. The basso-relievo at the top of the window which represents Elias awaked by the angel, is by Dionigi Bussola. The four basso-relievos of this pilaster, are the following: on the left side of the door, the tower of Babel, by Amedeo Benincore; the lower on the front, David holding the head of Goliath, by Grazioso Rusca: the superior, Esaù giving up his birthright to his brother Jacob, a work, by Bartolomeo Ribossi; Gaetano Monti of Milan performed the upper statue representing St. Andrew; the last basso-relievo, which stands on the right side of the next door, figures the sacrifice of Noah after the flood, sculptured by Gerolamo Marchesi from Rusca's sketch.

In the middle of the cornice of the fifth and last door is to be seen a basso-relievo figuring queen Saba, who is listening to the wisdom of Solomon, performed by Vismara, the same sculptor of the glory of the angels placed in the ceiling of the door. The basso-relievo of the balcony exhibits Hagar in the desert, by the same Vismara. On the pilar, at the side of the door, is to be seen, Abel immolating a lamb to God, sculpture by Carlo

Giudici. On the front of this pilaster four other basso-relievos are placed; at the first order we see Gedeon before the battle against the Madianites, by Carlo Giudici; Samson who is suffocating the lion, by Giuseppe Buzzi; at the second order Abel's death and the burning of Sodom, both by Rusca. The upper statues St. Philip and St. Thomas have been carved by the renowned Pompeo Marchesi. The subjects of the four basso-relievos are the following: on the lower part Samson, who is carrying away on his shoulders the gates of Gaza, a work by Giuseppe Buzzi: Absalom suspended by his hairs to a tree, performed by Ribossi; at the superior part Hagar's flight, and the repudation of the same by her husband Abraham, both carved by Buzzi.

The two statues, which complete the ornament of this pillar, have been executed the one, representing St. Matthew by Giacomo de Maria di Bologna: the other, figuring St. Simon, by Antonio Rusca.

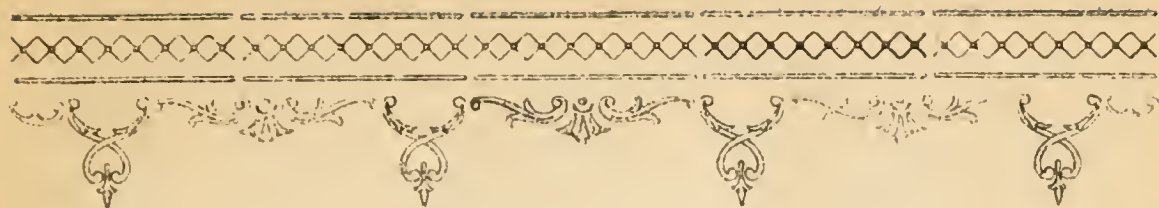
Turning one's back on this pilaster is to be found a short inscription which begins thus.

AN . MDCCXCV
FRONS . TEMPLI
etc. etc.

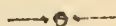
It would be too long to describe all the statues and ornaments, which adorn this magnificent temple. It will be sufficient to say that thirty-two great pilasters, decorated each one by a great number of statues, surround this eminent building.

Of particular attention are the new statues placed on the side opposite the royal palace. They were carved by the most celebrated sculptors in our time.

As I believe, I have now given a sufficient explanation about the exterior of the temple, I beg the reader to follow me into the interior.



THIRD PART



Most remarkable objects in the interior of the church

On entering the Cathedral, the visitor will see a forest of columns and first two gigantic ones which adorning in a parallel manner the largest door support a balcony, the angles of which are embellished by the colossal statues of St. Carlo and St. Ambrogio. These columns of red polished marble in one piece were taken from the quarry at Baveno on the Lago Maggiore. Their height is 42 feet; the cost amounted to 40,000 francs, about 1,600 sterlings. In the cornice of the middle door the following inscriptions are to be read:

ARAM MAXIMAM
MARTINVS P . P . V.
TEMPLVM D . CAROLUS
CONSECRARVNT

FRANCISCVS I . CAES . A
ORNAVIT ADAVXIT

Above is the large window with painted glass. The picture represent the Virgin Mary's Assumption, executed

by Bertini from a drawing by the excellent professor Luigi Sabatelli.

The ornaments of the five doors have been designed by Fabio Mangone. The pavement of the whole church is laid out in mosaic composed of varied coloured marbles, in arabic style. The five naves are separated from each other by 52 enormous pilasters, measuring 160 feet reckoning the foundation and the capital.

Some capitals of the columns contain eight large statues, others reckon sixteen, twenty four, thirty two, till forty eight figures of different dimensions, executed by Bartolomeo da Campione, Giovanni Guerra and Nicolò Bonaventura, after the sketch by Filippino da Modena. The ceiling of the vault which seems to be sculptured *à jour*, is on the contrary painted *a chiaroscuro*. Such a surprising work was performed in part by Felice Alberti, to whom succeeded in the direction and continuation of the work the well known painter Alessandro Sanquirico and lastly in the year 1832 the celebrated artist Francesco Gabetta accomplished that task. The forty two painted glass-windows require to be observed for their rich colouring. The small part of them are ancient, the rest were painted by the aforesaid celebrated Giovanni Bertini and by his sons,

The various marble altars, which stand round, were drawn by Pellegrini Cerani and Martino Bassi.

Not far from the middle door is to be seen in a parallel line with the front of the temple, the meridian, set down by the astronomers of the Observatory in the year 1786.

As we have taken up the method to give our description following always the right side, we beg the reader

to look first at the two balconies above the doors; the painted glass-windows represent, the one on the left hand St. Michael who cuts down the dragon, and the four Doctors of the holy church; the other St. Charles, who is giving alms to the poor in the archbishopric of Milan. Taking to the right side we see a stone-tomb, containing the ashes of Aribert, Archbishop of Milan as it is indicated by the two inscriptions near the old cross which is, erroneously said to be the same cross of the Carroccio, used in war for the first time by this gallant Archbishop. The little stone incrusted in the wall denotes the year in which the building of the church was begun as is denoted by the inscription :

EL PRINCIPIO
DIL DOMO DI MILANO
FU NEL ANNO 1396

On continuing in the same direction, the visitor will see a sepulcral urn of red marble, supported by two equal columns, where are preserved the ashes of Ottone Visconti a duke and archbishop of Milan, who died in the year 1395, and those of Giovanni Visconti, a nephew of the same. This monument has been transferred into this cathedral from the old metropolitan church in the year 1401. In the subsequent section is to be read the chronological catalogue of the Bishops and Archbishops of the milanese church. At a short distance from it, the administration of the Cathedral, erected in the year 1394, a monument in commemoration of Marco Carelli, who by devise gave for the building of the church 35,000 golden ducats. The sculptor of this monument is unknown, but the sketch is ascribed to Filippino da Modena. The Inscription runs thus:

*Hac . Admiranda . Marcus . Requiescit . in Arca
Qui . De Carellis . Gnomine . Dictu . Erat
Hic . Tibi . Devotus . Sanctissima . Virgo . Maria
Pro . Fabrica . Ecclesiae . Maxima . Dona . Dedit
Milia . Nam . Plusquam . Triginta . Quinque . Ducatum
Contulit . Ergo . Animæ . Tu . Miserere . Suæ
Qui . Dominus . Marcus . Obiit . Die XVIII
Sep. MCCCXCIV*

In the next segment we see: a little monument recently laid by the administrators of the church in commemoration of the law by which the emperor Costantine, during his stay in Milan (313), decreed and protected the free practice of the christian religion by himself professed after his prodigious victory on the army of Massentius. Downwards the inscription, one sees the fac-simile of a bronze money, the original of which is conserved in this numismatic bibliotecal collection.

The legend in the middle records the founder of the instruction, which the little workmen received in this place every sunday, on account of their manual occupation in the other days of the week.

The other small monument by the afore-named Agostino Busti, is dedicated to Monsignore Andrea Vimercati, a canon of this Motropolitan church and founder of the altar the Presentation of our Blessed Virgin (which we will see by and by; the inscription is:

JO. ANDREAS - VIMERCATUS - etc.

Under the tomb-stone is another small and pretty basso-relievo representing the Saviour supported by two

angels. There are the effigies of Vimercati's father and uncle; above the following inscription :

PHILIPPO PATRI ANNOS. LXXVIII QUI OBIT. etc.

The next chapel is dedicated to St. Agatha. The picture which represents the Saint visited in the prison by St. Peter, is a work performed by Federico Zuccaro. The two new statues were carved by Benedetto Cacciatori the St. Apollonia, and by Pompeo Marchesi the St. Caterina da Siena.

Before this altar is a grave-stone which by the following inscription, denotes the burial of the Cardinal Carlo Gaetano Gaisrük Archbishop of Milan :

HEIC - RITE - CONDITVS
KAROLVS - CAIET - GAISRVKIVS - COMES
DOMO - CLAVDIA - CARENTANORVM
S. R. EC. PRAESB. CARDINALIS. TIT. S. MARCI, etc.

In the following chapel there is another picture painted on lead, showing St. John the Evangelist conversing with two Angels, a work ascribed to Melchiorre Gherardini; the two lateral statues represent the two Apostoles St. James the elder and the younger, by the sculptors Giovanni Labus and Francesco Somaini.

In front of this altar was buried the heart of the Cardinal Giovanni Battista Caprara, another Archbishop of Milan, who died at Paris in 1810. His talents and virtues are recorded by the following inscription:

HEIC - POSITVM - EST
COR
JOAN - BAPTISTÆ - CAPRARÆ, etc., etc.

The lapidary legend between these two was laid in

1859 in memory of the Archbishop Carlo Bartolomeo Romilli. It begins thus:

SACRO - CINERI - ET SVAVI - MEMORIÆ
BARTH - CAROLI - ANTONII - F - ROMILLI - COMITIS, etc.,

The picture of the third chapel, a work performed by Giovanni Giacomo Rovere, called the Fiamminghino represents the Virgin, St. Victor and St. Roch. Of late it was substituted by a basso-rilievo in marble of unknown author, which represents the B. V. Mary with the Divine Infant. Close by there is a square space which forms part of transept.

In this enclosure stands the richest and finest monument, erected by Pope Pius IV, the maternal uncle of St. Charles in order to immortalise the memory of both his brothers Gian Giacomo and Gabriele Medici of Milan. This splendid monument was executed in 1564 by Leone Leoni commonly called Cavalier Aretino, after the drawing by the famous Michelangelo Buonarotti, for the sum of 7800 scudi d'oro (about 3120 sterling). It is all of Carrara Marble, excepted the statues, the basso-relievos and the candelabres, which are of bronze and master pieces by the same Leoni; it is adorned with six columns of a very fine marble, sent expressly from Rome by the aforementioned Pontiff: four of these columns are black-veined, the others two of a reddish colour. In the middle of the monument stands the colossal statue representing Gian Giacomo Medici, a general of Charles the fifth; in the space between the columns we see here and there two beautiful statues, which represent, the one military Virtue, the other, Peace. The basso-relievos over these, entirely of bronze show the two rivers, Adda and Ticino which run

along Lombardy: under the cornice and over the statues of Gian Giacomo is engraved the name of the celebrated sculptor.

LEO - ARETIN - EQVES - F

A little higher, there are two other statues in which Prudence and Fame are symbolized. The basso-relievo which one sees in the middle, exhibits the Nativity of Jesus Christ. On each side of the front the two following inscriptions are to be read :

JO - JACOBO - MEDICI
MARCHIONI - MEREGNANI - EXIMII
ANIMI - ET - CONSILII - VIRO
MVLTIS - VICTORIIS - PER TOTAM
FERE - EVROPAM - PARTIS - APUD
OMNES - GENTES - CLARISSIMO - CVM
AD - EXITUM - VITÆ - ANNO - ÆTATIS
LX. PERVENISSET

GABRIEL - MEDICI
INGENII - ET - FORTITVDINIS
EXIMIE - ADOLESCENTI
POST - CLADEM - RETHIS
ET - FRANCISCO II - SFORTIÆ
ILLATAM - NAVALI - PRÆLIO
DUM VINCIT - CUM - INVICTI
ANIMI - GLORIA - INTERFECTO

and on the cornice underneath :

PIVS - IV - PONT - MAX - FRA - B - FIERI - I

The small altar after this monument is of precious marble of several qualities. It is also a gift of the aforesaid Pontiff Pius IV; it served formerly to St. Charles for saying mass in suffrage of his uncle.

The great chapel which stands in the transept, is dedicated to St. Iohn Bono. In the niche of the altar is placed the *statue of the Saint*, carved, by Elia Vincenzo Buzzi. Alongside we see two statues, representing the guardian Angel the one, by the same Buzzi, St. Michael the other, by Giovanni Milanti. This chapel is adorned with six splendid basso relievos, three on each side, which are the following ;

On the left hand :

I. The nativity of the Saint, a work begun by Carlo Simonetta and perfected by Stefano Sampietro;

II. The entrance of the Saint in Milan, carved by Cesare Bussola;

III The journey of the Saint to Rome, curing all the infirm persons, who presented themselves to him; sculptured by John Baptist Dominione.

On the right hand :

I. The Saint, who presents himself before the queen Teodolinda, as an envoy; carved by Giuseppe Rusnati.

II The bishop of Bergamo, who jointly with St. John expells the Ariani from that town, a work performed by Siro Zanelli in 1696.

III. The Saint's death, a work by Giuseppe Buono

The four Cardinal Virtues, symbolized by the busts placed between the basso-relievos, have been carved by Francesco Zarabatta and by the brothers Giovanni Battista and Isidoro Vismara; the first Prudence and Justice, the second Temperance and the last Firmness.

The pictures of the windows represent some other events of the Saint's life; worthy of attention are also the sculptures of the vault.

At the foot of this chapel there are some sepulchral stones, among which those of two prelates Airoidi's family. The hats, which you see here and there suspending from the vault, denote the burial of Cardinals and Archbishops.

Little farther on from this chapel we see three small doors, two leading into the street near the Archbishop's palace, the third into a subterranean way, planed and executed in 1576 by the architect Pellegrino Pellegrini, in order to facilitate the communication with the archbishop

palace newly restored and improved by the late architect Joseph Vandoni.

The beautiful basso-relievo, which forms the chapel dedicated to the presentation of our Blessed Virgin is a master piece by the celebrated Agostino Busti. The prospective of the table of this altar, representing the Virgin's nativity, is a work of Antonio Tantardini in 1864. Among the statues, which decorate this altar, that of S. Katherine is by Cristoforo Lombardo, celebrated sculptor.

Between the altars we see the statue of S. Bartholomew flayed, carrying his own skin on his shoulders.

This statue is admired by every-one for the sculpture as well as for the anatomical knowledge of the artist, who carved it: at the base the following words testify the pride of the author, who worked 8 years upon it:

NON ME PRAXITELES, SED MARCVS FINXIT AGRATES.

The basso-relievo in the next chapel retraces the martyrdom of St. Agnes by Carlo Beretta. The two renowned sculptors Gaetano Monti di Ravenna and Benedetto Cacciatori carved the lateral statues, St. Satyr and S. Ambrose. The fore-part of the altar's table, representing the first wonder of St. Agnes, is a master piece by Giovanni Strazza.

Proceeding towards the nave surrounding the choir we see first hung up the picture representing the Annunciation, a copy of that by Giotto at Florence, a gift to St. Charles by Francesco Medici a duke of Toscani.

Immediately follows the southern Vestry, the door of which is decorated with gothic ornaments forming six lateral partitions, and three in the middle. In the first are placed six basso-relievos of an old work, repre-

senting the Annunciation, the Visitation, the Adoration, the Presentation, the Flight to Egypt and the Carnage of the innocent children.

In the centre the Deposition of the Virgin with the Child, and another Virgin being ready to protect her devoted creatures. This singular composition was perfected in the year 1395 by Porrino Grassi. In another part of this description we shall give a notion about the treasury kept in this Vestry.

After the Vestry, is the image of the Holy Virgin *del Soccorso*. Above it, stands the sitting statue of Pope Martin V; placed there by the duke Filippo Maria Visconti: The artist, who has stated the long inscription, which begins thus

CERNE, VIATOR, etc.

was Iacopino da Tradate.

The other inscription under the afore-said, in gothic letters, records two famous captains Nicolò and Francesco Piccinino, to whom in the year 1449 a monument was ordered by decree, the execution of which was hindered by a state-policy.

The splendid monument which follows is the tomb of the Cardinal Marino Caracciolo, a Governor of Milan. This monument of all black marble, except the statues which are in white, is the last master-piece by Agostino Busti. Six statues decorate this mausoleum, that of the cardinal lying in his pontifical dress, the Saviour, St. Hierome, St. Paul, St. Peter and S. Ambrosius, upon the cornice the Virgin with the Child Jesus. On the base of the sepulchral urn is engraved the following inscription:

MARINO CARACCILO NEAPOL. ILLVSTRI GENERE ORTO.
QUI PLVRIMIS PRO PONT. CAESS. Q FVNCTVS EST. LEGAT
PRIMAM COROLO V.
IMP. AD AQUAS GRANI CORONAM IMPOSVIT ANGLOS ET CONIVNXIT
ET VENETOS AC
DEMVM A PAVLO III P. M. IN CARDINALIUM COOPTATVS ORDINEM
DVVM PROVINCIAM
MEDIOLAN. AB EODEM CAROLO SIBI CREDITAM REGERET
IMPORTUNA MORTE MAXIMA CVM

Here are placed the principal confessionals of the Cathedral, very beautifully carved in oak.

Further on a little stone laid on the wall, on which one reads; CRISMON ST. AMBROSII shows the symbol which formerly was exposed in all the churches.

In this place the visitor must admire the three large and superb windows, decorated with statues and ornaments; how magic is the effect of the painted glasses, in part old in part new representing some subjects taken from the old Testament, Genesis and the Gospel. The other sepulchral inscriptions laid on the wall record the family Sforza.

Under the middle large window is recorded the consacration of the church by the following inscription;

SANTO . CAROLO . BORROMEO
CARDINALI . ARCHIEPISCOPO . MEDIOLANI, etc.

On each are engraved on a black tablet the names of the numerous relics and saint's bodies worshipped and buried in the church. Afterwards an old Crucifix inclosed in glass. Here the venerable administration of the Cathedral set in the year 1849 a sepulchral inscription in remembrance of the celebrated glass painter Giovenni Bertini. Fixed in the following wall, one reads the following inscription on a black marble stone,

in commemoration of Giovanni Pietro Carcano, a milanese citizen, who made a gift of 230,000 scudi (about 9200 sterlings) for the completion of the front:

ERIGENDAE
TEMPLI - HVJVS - FRONTI,
ATQVE . ORNANDAE
JO . PETRVS . CARCANVS

etc. etc.

Painted on the wall is an ancient fresco of the Crucifixion discovered in 1871.

Above is placed the sitting statue of the Pope Pius the fourth in Pontifical array. It is an excellent work by Angelo Siciliano. Worthy of attention is the pedestal carved by Francesco Brambilla.

The subsequent door of the northern sacristy is also decorated with basso relievos of marble, of rough performance.

The first chapel which stands in the right arm of the cross, is dedicated to St. Tecla. The basso-rilievo represents the Saint amidst the lions, carved by Charles Berretta. The two lateral statues, master-pieces by Labus and Monti di Ravenna, representing St. Stephen and St. Paul, are worthy of particular attention. The front of the altar is embellished by the magnificent basso-relievo, representing St. Tecla before St. Paul, a work by Innocent Fraccaroli.

Well worthy of mention is the basso rilievo of the next altar; on it the celebrated sculptor Antonio Prestinari executed a statue of Jesus crucified, the three Maries, St. Charles and St. Prassede. Among the statues, which decorate this altar, that representing a Roman Consul, St. Prassede's father, is by Andrea Biffi,

the best pupil of Brambilla. The celebrated sculptor Pietro Magni who died some years ago, executed the altar piece, which represents St. Prassede giving all her possession to the poor of her country.

In the angle fixed in the wall there is another sepulchral inscription; the administrators of the church fixed it in honour and memory of the sculptor Francesco Brambilla, who during forty years worked for this church and enriched it with many of his esteemed works.

The inscription begins thus:

D. O. M.

FRANCISCO - BRAMBILLÆ - CELEBERRIMO

PROTOPLASTÆ, etc. etc.

The next chapel, opposite to that of St. John Bono is dedicated to our Holy-Virgin, and which is also called the *Madonna of the tree*, this name is owing to the large brass candelabra in shape of a tree, ornamented with small figures and precious stones, which stands before the altar. It is a gift by Giovanni Battista Trivulzio, an archpriest of the metropolitan church in the year 1562. The candelabra is fixed on a marble pedestal on which is engraved the inscription, in remembrance of the generous donor.

This superb altar is decorated with six splendid basso-relievos, they are as follows:

On the right side:

- I. Jesus in the stable.
- II. Jesus disputing among the doctors.
- III. The wedding at Cana.

On the left:

- I. The Nativity of the blessed Virgin.

II. The presentation to the temple.

III. Mary's Virgin wedding.

The sculptors of these basso-relievos were the celebrated artists Francesco Brambilla, Agostino Busti, Angelo Siciliano, Andrea Fusina, Cristoforo Solari, Silvio Cossini and Marco da Gra.

The four Prophets, which stand between the basso-relievos, were executed by Cesare Bussola. The vault of the chapel representing the glory of angels and saints a work by Dionigi Bussola, Giovanni Pietro Lasagna, Gaspare Vismara, Carlo Albertino and Girolamo Prevosto. The altar is rich with many statues, among them are distinguished the Holy Virgin with the Infant Saviour in her arms, standing in the principal niche, a work by Elia Vincenzo Buzzi; the Madonna and the Angel Gabriel, on the outward great pillars, by Dionigi Bussola. Worthy of mention is the tabernacle in gilt bronze a trial-piece by Giovanni Bellezza. The altar has also an altar-piece in bronze, representing the Blessed Virgin and two subjects of holy scripture; but it is only uncovered on holy-days. Six gravestones before the altar record the name of six illustrious Cardinals Archbishops of Milan, whose remains were buried there. Among them that of our highly esteemed Cardinal Federico Borromeo who did so much for the arts and sciences; it is a pity that the carelessness and the ingratitude of his descendants have neglected to raise to this worthy prelate a more conspicuous mausoleum.

The following chapel is dedicated to St. Catarine of Siena. The altar of white marble deserves merit for its singular gothic style; a great number of small statues, admirably well executed, are also worthy of attention.

On each side there stands a statue, larger than the other representing, the one St. Jerome, the other an Archbishop. A handsome monument rises on the left side of the chapel consecrated to the memory of Filippo Archinti, Archbishop of Milan. On the pedestal the following inscription is to be read:

HIC - EST - TITULUS - MONUMENTI
PHILIPPI - ARCHINTI
ARCHIEPIS - MEDIOLANEN
VIX AN LXII
M. XI D. XIII
OB. XI. CAL. JUL. MDLVIII.

Another inscription is engraved on a tombstone, between the pedestals of the columns, at last upon another gravestone, laid in the pavement, which covers the ashes of another Archbishop of Milan, of the same family Archinti, are to be read the following words:

JOSEPH
TIT. - S. PRISCAE - PRESB. CARD.
LEGATVS. DE LATERE

The next altar is called the altar of St. Ambrose; the picture which represents the Emperor Teodosius imploring from the Saint the absolution from the ecclesiastical censure, was painted by the celebrated Federico Barroccio, in the year 1600.

To the pencil of Federico Zuccaro we owe the picture of the following chapel; it represents the wedding of Mary with St. Joseph; to this last Saint is dedicated the altar: It is adorned, with many valuable statues, the two lateral ones, representing the prophets David and Aaron, were executed by Giovanni Labus and Somajni.

In the next chapel is preserved an old wooden Cru-

cifix, the same, which in the year 1576, when the plague ravaged this mother-city, was carried in procession barefooted by St. Charles, as the inscription records.

CRUCEM . HANC . S. CAROLVS . GRASSANTE . LVE
PER . VRBEM . CIRCUMTVLIT . MDLXXVI

This chapel is also adorned with statues; the most estimables are those which represent St. Mary Magdalen and St. Martha by the esteemed sculptors Cacciatori and Monti of Ravenna.

Two other Cardinals and Archbishops of Milan, were buried before this altar, Alfonso Litta and Benedetto Erba Odescalchi.

The altar which formely existed on this side was dedicated to our Blessed-Virgin, whose image carved in wood had no other merit except its antiquity. In our time, that all has been removed, they discovered under it the two grave stones, which we can now see laid in the wall. Between these legends a monument was erected; the two lateral statues representing St. John the Baptist and St. John the Evangelist, were carved both by the afore-said Gaetano Monti di Ravenna; the baso-relievo, exhibiting the Blessed Virgin, is a masterpiece by the eminent professor Pompeo Marchesi.

The inscription run thus;

Vergene Sacra Fonte de Pietade
Devotamente tutti ve pregamo
Che per la vostra infinita bontade
Per noi intercedate ad quel che Adamo
Quanto peccò lui satisfece in croce
Del che ciascun sempre de esser gramo

Misere gridando ad alta voce
Questa opera a fato fare Alexio
Da la tachetta de Albania
Capitaneo de la Corte de Larengo
Nel anno de MCCCCLXXX a di
XIIII, del mese de Agosto etc. etc.

At a short distance is laid the large and splendid mausoleum of the three Archbishops of the family Arcimboldi, with the following inscription:

JOANN . ARCIMBOLDO . PRAESBITERO . CARDINALI
AVO . PATERNO . LEGITTIMO . ET

On the front of the monument are to be seen the three marble-busts of the Archbishops.

Not far off are to be seen on the wall some old objects of fine art, eight Apostles in Verona-marble found some years ago beneath the houses, which were demolished behind the Cathedral, in the place called *Campo Santo* Church-yard). In the middle of the Apostles is a basso-relievo of white marble representing our Holy-Virgin by an unknown author.

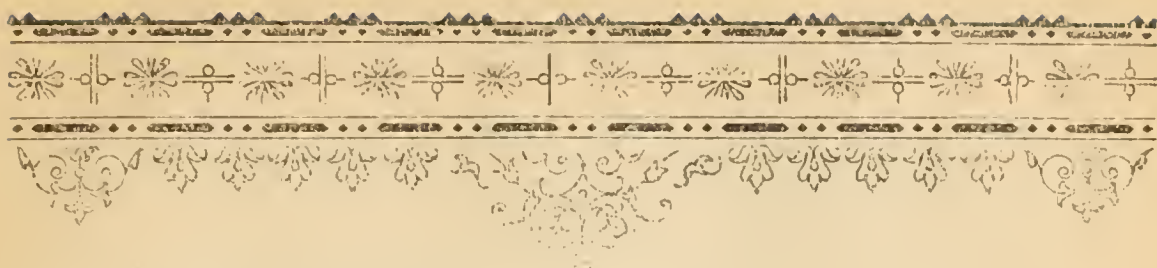
Towards the second door on this side between two pillars the Baptistry is worthy of attention, designed by Pellegrino Pellegrini. Four columns of *macchia vecchia* with bronze capitals support the cornices in the shape of a tabernacle; in the middle there is a rare and precious urn of porphyry, which now contains the baptismal waters and in old times served as the grave of St. Dionysius and other Saints.

The painted-glasses of the balconies which the visitor must admire represent the one Ambrose proclaimed Archbishop by the people of Milan a picture by

Bertini, the other St. Thecla amongst the lions before her martyrdom a work by Bagatti Valsecchi.

Having now nothing more to say about the interior of this wonderful edifice, I proceed to describe the most remarkable objects of the High Altar, the choir and of both the subterranean chapels, the one called the Scurolo, the other of St. Charles Borromeo.





FOURTH PART

The High-Altar, the choir and the two subterranean chapels.

Before reaching the steps which lead up to the High-Altar and the choir, the visitor will find an opening in the pavement surrounded by a bronze railing designed by the painter Carlo Ferrario and manufactured in the well known foundry of Manfredini (the same who cast the horses admired by every-one on the Arc of Peace, on the place behind the castle of Milan). This opening serves to give light to the subterranean chapel of St. Charles Borromeo. At the lateral extremities of the stairs, there are two pulpits of extraordinary work-manship bearing on the large pillars which support the great cupula. They were begun by order of St. Charles and finished under the care of the Cardinal Federico Borromeo, his cousin. They are sustained by four beautiful cariatides in bronze, representing those on the right the four doctors of the Holy Church and those on the left, the symbols of the four Evangelists, by the celebrated artists Giovanni Battista Rusca, and Francesco Brambilla. The parapets of the pulpits are entirely covered with gilt and silver copperplates, on

which the extolled artist Andrea Pellizzono chiselled histories and different ornaments.

The vault of the High-Altar is painted in *chiaro scuro* upon a very rich gilt ground, under the direction of Alessandro Sanquirico, as already stated. On it is also to be seen a niche formed by rays of gilt copper with a gilt railing, which contains the Holy-Nail (*Sacro Chiodo*), a precious relic. At a short distance, suspended to the vault there is a chandelier of gothic style and singular shape, decorated with small gilt bronze statues, it is used to support the pascal candle.

The choir is divided into two parts: you arrive at the first by five steps, above them there is a balustrade of marble; the other part, called the *presbyterium*, is separated from the latter by another balustrade raised higher by six steps.

The pews of walnut-tree wood, set in order round the Choir, admirably well carved and embellished with exquisite fancy by most skilful artists. They represent some events of the life of St. Ambrose and of several Archbishops of the milanese church.

In the two first intercolumns of the choir, there are two organs, enriched with columns and basso-relievos, of gilt wood, the parapets of which towards the naves are of Carrara-marble, exquisitely wrought in arabesques. In the centre of the second is the high-altar, the small dome of which is supported by eight fluted columns of gilt bronze, supported at the base by metal adorned with relieved figures and different ornaments. The small dome, likewise of bronze, is decorated with nine statues, representing the Saviour and eight angels with the symbols of the Passion. Through a few steps behind, the

dome is entered where four kneeling Angels support the Tabernacle in form of a tower. This work executed in Rome, was given, as a present, by the Pope Pius IV.

Twelve Apostles decorate the upper part of the Tabernacle, in the midst is the statue of our Saviour, many basso-relievos adorn the circumference beneath. Above this is engraved the name of the donor:

PIVS IV PONTIFEX OPTIMUS MAXIMVS

and in the base that of the authors;

AURELIUS HIERONIMUS ET LUD.

FRES LOMBARDI SOLARI F.

The two lateral angels, also of bronze, were cast by Giovanni Battista Rusca.

The outside of the Choir is round decorated with seventeen basso-relievos, all admirable for their composition, their drawing and their workmanship.

This is the description;

I. The nativity of the blessed Virgin, executed by Andrea Biffi.

II. The presentation to the temple, by the same.

III. The marriage of the Virgin, by Marco Antonio Prestinari.

IV. The annunciation, by Andrea Biffi.

V. The visitation, by the same.

VI. The angel and S. Joseph, by Prestinari.

VII. The nativity of Jesus Christ, by John Bellanda

VIII. The Circumcision, by Biffi.

IX. The flight into Egypt by the same.

X. Jesus in the temple among the doctors, by the same.

XI. The wedding-feast in Cana, by Bellanda.

XII. The crucifixion, a work begun by Vismara and perfected by Lasagni.

XIII. The deposition from the Cross, by Bellanda.

XIV. The apparition of our Redeemer to the blessed mother, by Lasagni.

XV. The death of the Holy Virgin, by Biffi.

XVI. The assumption of the blessed Virgin, by the same.

XVII. Virgin Mary's Incoronation, by Gaspare Vismara.

The basso-relievos are divided by 32 Angels, designed by Francesco Brambilla and carved by different sculptors.

The most remarkable among this troop of Angels, is that which you will see on the right, flanking the fourth basso-relievos, representing the annunciation. Among the ten symbols are worthy of mention a palm-tree and a plane-tree carved by Solari; the tower of David and the lemon-tree, by Calloni.

Opposite the two sacristies, there is a railing through which by means of a staircase the visitor descends to the subterranean chapels. The first chapel called the Scurolo has a circular form, and was constructed after the sketch by Pellegrini; eight columns of marble support the vault incrustated all over with ornamental details of stucco-work, in the middle rises the altar, which is enclosed by a very fantastical balustrade.

A descent of nine steps, a spacious gallery, all lined with finest marbles, and a portal adorned with beautiful columns, of which the capitals and bases are richly gilt, conduct to the sepulchral chapel of St. Charles Borromeo. Octagonal is its form; the ceiling is round adorned

with eight massive silver basso-relievos, the subjects of which record the most remarkable events of the Saint's life,

The first on the right of the altar represents; the Saint's birth in Arona on the Lago Maggiore, in the year 1538; the second the provincial Council presided by him in this Metropolitan Church in the year 1576; the third, the distribution of the money obtained by the selling of his principedom at Oria; the fourth, the administration of the baptism and chrism to the dying of te plague; the fifth, the tried-murder against the Saint, during his prayer; the sixth, the Saint himself carrying in procession the bust of St. Barnaba, during the plague; the seventh, His death; the eighth, His Apotheosis.

The eight busts or cariatides in the angles around, also of massive silver, represent allegorically His virtues. Worth of mention is the festival rich tapestry of gold woven upon red silk ground executed after the design of the eminent painter Gaetano Vaccani, in the silk stuff manufactory, formerly Reina, at present, Osnago. Above the altar stands a bronze casing decorated with silver in the interior of which is preserved the splendid sarcophagus with plates of rock crystal, bound with silver mouldings, a gift by Philip the fourt king of Spain: a great number of small silver statues adorn it, among them, those cohich bear the blazonry of the royal donor. Across the glasses you see the Saint's body in his pontifical dress. On his left hand stands a golden pastoral staff, full of precious stones, a great quantity of which glitter also in front of the chasuble. A very splendid cross of emeralds and diamonds hang in the middle of the shrine, it is a gift by the Empress Maria Theresa;

the golden crown suspended upon the Saint's head, ascribed to the famous Benvenuto Cellini, is a gift by Charles Teodoro elector of Bavaria. A portion of the basso-relievos was given by the Archbishop Alfonso Litta and by the duke Borromeo in the seventeenth century and a part by the goldsmiths of Milan. The whole value of this chapel is estimated to be four millions of francs (L. 160,000 sterlings).

In the meridional sacristy, are kept the rests of the ancient and richest treasures of the cathedral consisting of two colossal statues, S. Charles and St. Ambrose, all of silver, clad in their pontifical garments and elegantly studded with a greath number of precious stones; several silver busts, shrines, chalices of massive gold and silver, silver lamps, silver candlesticks and an endless quantity of precious objects remarkable for their antiquity.

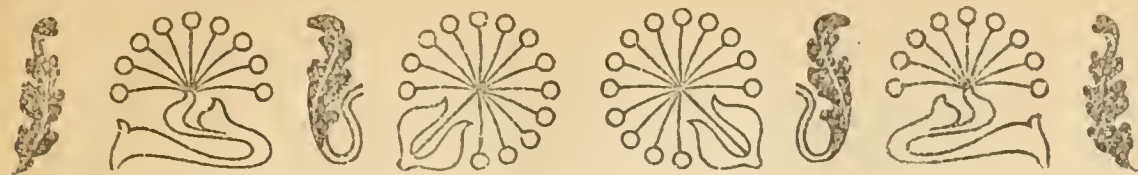
The sacristy contains likewise a considerable number of very rich sacerdotal and altar ornaments, embroidered in gold and silver.

Among the numerous altar-pieces, the most remarkable are the three following; the first was given by St. Charles. On it we must admire an embroidery representing the Nativity of the Virgin Mary, a work by Lodovico Pellegrini; the second representing the Deposition, a picture by Sassoferato, embroidered by his wife Fede Calizia: the third given by Count Stanislao Taverna, a canon of this metropolitan church, in the year 1835. It is all of silver, weighing III metric pounds, manufactured by the goldsmith Giovanni Battista Sala. Three basso-relievos adorn it; that in the middle represents the Lord's Supper from a design by Leonardo

da Vinci; the lateral ones show Jesus in the garden and the Resurrection. The picture we see upon the door, in going off the vestry is by Aurelio Lovini, on it is rapresented S. Thecla amidst several wild beasts.

Having now finished my work of the description of the front and the interior of this church. I pursue to give to the reader a bird's eye view of the roof which is the most wonderful portion of the edifice.





FIFTH PART

The roof of the temple.

A very easy staircase of 158 steps leads to the roof of the temple. Whoever has a feeling for the *beauté* cannot help admiring the endless number of statues and basso-relievos which present themselves to the astonished eye and the greater part of which was executed by the most celebrated artists of Europe. Among the statues merit observation those representing Adam, by Cristoforo Solari and Eve, by Angelo Siciliano, laid in a square space behind the choir at the utmost angles of the cross. The Rebecca, ascribed to Canova, and the Napoleon the first on the superior roof of the greatest nave. Worth of attention are also the statues round the great cupola, carved by the most celebrated sculptors of our time.

But the admiration of the visitor will be increased when, after having ascended 328 steps, he will have reached the platform of the great cupola. « From hence the astonished eye will enjoy the most imposing view of the whole city as well as of the immense plains, surrounded by chains of snowcapped mountains, which form a girdle on the horizon. The early morning is preferable, the air being clearer than in the latter part of the day. » The aspect of the greatest cupola is imposing; it was built by Francesco Croce in the last century: on

its point is fixed up the gilt copper statue of our Holy Lady, to whom the temple is dedicated. This lofty pyramid is elevated amongst 136 less ones, each one adorned with twenty five statues. You will also observe the remainder of all the ornaments and valuable works, which adorn this wonder of the world, and would require volumes to be more minutely described. Well worth noticing are the three turrets with an interior winding staircase, leading to the higher one. The old one designed and called by *Omedeo* in the angle toward the posterior part of the church; the basso-relievo which adorns it, represents the nativity and the infancy of Jesus Christ. The small statues, mouldered by time, are masterpieces for their elegant work. The greater statue in the middle represents the architect *Omedeo* himself. The two new-ones which cost 500,000 francs each, are remarkable for their number of statues all of great price. The two architects *Pestagalli* (1844) and *Cesa Bianchi* (1888) gave the drawing of them and applied themselves to the direction till the accomplishment. The same celebrated architect erected in 1894 the fourth pyramid. In every angle of the temple the eye is surprised by new beauties, here the numberless gutters, there the surprising creeping arches; on this side magnificent galleries, by that astonishing ogees on the parapets of the different stories. The whole set in order with such a consonant simmetry that the construction appears to emanate by incantation. It is here, that the various and picturesque sceneries strike the bewildered eye and excite a kind of shivering on looking at the immense space, which is at once embraced. Every attempt at seizing upon the faintest shadow of an expression illustrative of its sublimities, would be useless.

Comparison in consideration
of the length among the principal temples in Europe
and the Cathedral of Milan

St. Peters at Rome	M. 186
Cathedral of Milan	» 158
St. Pauls of London	» 157
St. Maria del Fiore at Florence	» 155
St. Ouen of Rouen	» 131
Cathedral at Chârtres	» 130
Notre Dame at Rouen	» 130
St. Pauls at Rome.	» 127
Notre Dame at Paris.	» 126
Cathedral at Antwerp	» 122
St. Stephens of Vienna	» 102
Cathedral at Ghent	» 102
Notre Dame at Bayeux	» 95
St. John Laterano at Rome	» 95
Cathedral at Pisa	» 94
Cathedral at Siena	» 88
St. Sophia at Costantinople	» 87
St. Marks at Venice	» 60



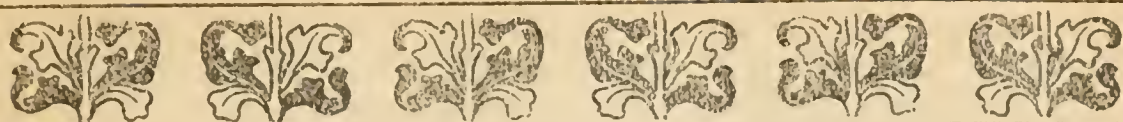
Comparison in consideration of the height with the most elevated edifices known in the world.

Great pyramid of Ghise in Egypt	M. 162
Belfry of the Cathedral at Cologne	» 150
» » » » Starsburg	» 142
» » » » Antwerp	» 144
Pyramid of Cheops in Egypt	» 135
Belfry of St. Stephens at Vienna	» 132
Cupola of St. Peter at Rome	» 129
Pyramid of Cephrenes in Egypt.	» 129
Belfry of the Cathedral at Cremona	» 126
Cathedral at Friburg	» 118
» at Florence	» 118
» of Milan	» 109
Towers of the Cathedral at Munich. . . .	» 104
Cupola of St. Paul at London	» 104
Belfry of St. Mark at Venice	» 94
Tower, called <i>degli Asinelli</i> at Bologna .	» 94

My task being now over. I confidently trust that the traveller will be able, by means of this description to survey easily and satisfactorily all the beauties and the appreciable richness of this noble pile, called, as it well deserves « the eighth wonder of the world. »

I will end this work by giving the chronological table of the engineers and architects, who were either employed or consulted by the venerable administration of the Cathedral, from 1387 to the present time. (1)

(1) See pag. 49.



APPENDIX

The Monumental Cemetery — The Arch of Peace

The Cenacolo — The Palace of Brera.

Monumental Cemetery. — The Monumental Cemetery of Milan, which erection was begun in January 1865 on the design of the Architect Macciacchini, is situated at the North-west of the town outside of Porta Volta and we go to it through an avenue 120 feet broad. Its ichnography is rectangular and its area is more than 12,500 sq. yards.

The building consists in a *famedio* in the centre of the front side, before which there is a rectangular square enclosed by rails. Porticos, galleries, glacis parting from its sides surround all the space. They lop in several branches and forms, with crypts and lower subterraneous fit for more than 30.000 catacombs. At the two extremities of its front, there are separated enclosures for the heterodoxes and Jews. On the central line, at the place where begins the polygonal apsis, arises the charnel-house.

The stile is Lombard mixed with decoratives of modern element, taken from the contiguous provinces of Venice and Tuscany.

The history of this Cemetery to which are now united the names of the most eminent artists, architects, sculptors and painters, will be one day the history of the contemporary art.

The Arch of Peace. — It is the work of the architect Luigi Cagnola, and was intended to celebrate the heroic acts of Napoleon the I. It was comenced in 1807, interrupted in 1814 on account of the polical events of that year, reassumed in 1826 and inaugurated in 1836 by Ferdinand I. to whom it had already been dedicated after the fall of Napoleon. This monument all of marble of Crevola costed 4 milions of francs.

On the side prospecting the town: at the left, there is represented

The entrance of Francis I. of Austria and of the Empress in Milan; at the right, *The foundation of the Lombardo-Veneto Kingdom*; on the left intercolumnation *The Po*, on the right one, *The Tessin*.

Under the big arch where there is the passage to the outside; at the left, *The meeting of allied sovereigns*; at the right, *The congress of Prague*.

On the exterior side: at the left, *The Congress of Vienna*; at the right, *The peace of Paris*: on the left intercolumnation, *The Adige*; in the other side matching with it, *The Tagliamento*.

On the exterior wings; at the south, *The battle of Leipsic* and in the opposite side, *The battle of Arcissur Aube*.

Upon the Arch stands the monument of Peace with the *sestigan bronzo*.

The Cenacolo (dining-room) of Leonardo da Vinci is an afresco of the eminent artist painted in the refectory of the Dominican Friars near the *Madonna delle Grazie*, from the 1494 and the 1497. It occupies the whole side of the hall and represents Christ at the last-supper, surrounded by his disciples, in the moment when comes out from his lips that sad saying: *One of you will betray me*.

The disposition of the scene is a monumental one. The table, a long and narrow table, is placed towards the spectator in its length, leaving free the side facing him.

The Redeemer sits in the middle with arms opened and nobly abandoned on the table: along it there are six disciples on each side, in different gestures of surprise, anguish, protest, of threat, wander and incredulity: in this confusion of affections only Judas makes an exception. He is represented by the second figure at the right of the Saviour, in the act of gathering himself together in order to give place to Peter who is stretching himself out for questioning the afflicted John who will be the traitor.

It is an oil painting on the wall prepared and made ready by a particular process. It was damaged several times, among the others, we do not know whether by the ignorance or the carelessness of the Fathers of the convent, there were cutten off the feet of the Saviour and of the two disciples John and James in order to enlarge the door leading to the kitchen. However what remains of the great work is till so much and so valuable to awake in the affected mind a sense of wonderful astonishment.

In the opposit side of the refectory there is another painting as large as the first, representing the scene of the crucifixion of Christ, by *Montorfano*.

The peculiar character of this painting is that the helmets, ca-sks, arms and other parts of the vestments are made in rilievo with plaster and metallic material.

The Palace of Brera. — It is a building of vast and imposing architecture. It formerly belonged to the Umiliati (from 1002

to 1571). After to the Jesuits (from 1572 to 1772). Now it is one of the greatest sanctuary of arts in Italy. At present there are within it these institutions: The institute of science, Letters and Arts: the Library: the Astronomical Observatory: the Botanic Garden, the Numismatic Cabinet: the Archaeologic Museum, the Pinacoteca gallery of paintings).

This last one initiated in the end of the last century, and connected with the academy of the *Belle Arti*, contains a collection of paintings which can compete with the most famous galleries of Europe. We will name only the principal works.

Atrium preceding the halls, wall oil paintings brought from several places, works of *Luino*, *Gaudenzio*, *Ferrari*, *Foppa*, *Suardi* *Marco of Oggiono* etc.

1. Hall. — *Crespi*, the lapidation of St. Stephen; *Tiziano*, St. Jerome; *Domenechino*, the B. Virgin with the infant and Saints; *Tintoretto*, the Deposition from the Cross; *Paris*, the Baptism of Christ; *Rubens* the Lord-Supper; *Fratelli Caracci*, the Adulteress, the Samaritan, the Canaan; *Procaccini*, the Magdalen, St. Cecily; *Crespi*, Jesus on the Calvary; *Van-Dyck* the Madonna with the Infant and St. Anthony; *Guercino*, St. Clara, St. Catherine, B. V. Mary. St. Theresa, and S. Joseph.

2. Hall. — *Veronese*, the Pope Cornelius with St. Anthony and St. Cyprian, the Adoration of the three Kings; *Moroni*, the Assumption of the Virgin Mary; *Tintoretto*, several pictures; *Palma*, Piety.

3. Hall. — *Veronese*, Jesus in the house of the Pharisee; *Francia*, the Annunciation; *G. Sanzio*, (father of Raffaello) the Annunciation; *Cima*, St. Peter M.; *Mantegna*, the Saints; *Bellino* the Preaching of St. Mark in Alexandria; *Veronese*, the crucifixion.

4. Hall. — *Carpaccio*, St. Stephen; *Costa*, the Adoration of the three Kings; *Francia*, the Annunciation; *Van-Dyck*, a woman.

5. Hall. — *Lanini*, the Madonna and Saints; *Palmizzano*, the Incoronation of the Virgin Mary; *Moroni*, Virgins and Saints.

6. Hall. — *Appiani*, the dance of Love; *Fyt*, Two wild fowls; *Cima*, St. Peter, Paul, and John.

7. Hall. — *Raffaello Sanzio*, the Wedding of the B. Virgin; *Guercino*, Hagar, (these are the two masterpieces of the Pinacoteca); *Da-Sesto*, the Madonna with the Infant; *Luini*, the Madonna of the roses; *Vinci*, the Head of Christ; *Luca da Cortona*, the Flagellation.

8. Hall. — *Reni*, St. Peter and St. Paul; *Costa*, the Adoration of the three Kings; *Raffaello*, a water colored painting; *Montegno*: Jesus dead.

9. Hall. — *Sassoferrato*, the Madonna with the Divine Infant; *Luini*, Noah overpowered by wine; *Bonifaccio*, the Presentation of Moses.

10. Hall. — *Giordano*, the B. Virgin, the Infant and Saints, *Sal Rosa*, St. Paul the hermit; *Crespi*, the Lord supper; *Nuvolone*, the Assumption of the Blessed Virgin; *Poussin*, St. John the Baptist.

Castiglione, Cattle; *Sneyder*, the Kitchen: *Castiglione*, the Departure of the Jews.

11. Hall. — *Borgognone*, the Assumption: *Nurolone*, the Sacred Family: *Crespi*, the Madonna, the Infant and Saints; *Calisto da Lodi*, the Madonna and Saints; *Zenale*, the Madonna with the Divine Infant, the Doctors: Luduvick the More, and Beatrix d'Este: *Marco d'Oggiono*, St. Michael.

In the next room. A crowned Jove and oil paintings by *Appiani*.

In the following rooms. Plaster, and Paste-board models.

Oggioni's Gallery, Several paintings by *Guercino Luini Crivelli*, and other authors. The Gallery of the modern works are in four other separated halls.

The statue in bronze in the middle of the court-yard representing Napoleone the I, is a work of *Canova*. The six statues around the court yard are in remembrance of the six illustrious Milanese *Piola*, *Verri*, *Cagnola*, *Castiglioni*, *Cavalieri*, and *Grossi*.



CHRONOLOGICAL LIST
OF THE
ARCHITECTS AND ENGINEERS

Engaged or consulted by the venerable administration

OF THE
CATHEDRAL OF MILAN

From 1387 To 1877

EPOCH OF THEIR NOMINATION	NAME AND SURNAME
1387	Marco da Campione
» 6.th december . . .	Simon da Orsenigo
1388 20.th march . . .	Ambrogio da Pongione
» »	Zeno da Campione
» » till the 14 th september 1399 . . .	Guarniero da Sirtori
» 20.th march till 1393	Bonino da Campione
» 6.th july	Nicolò Bonaventura di Parigi
» 9 th »	Tavanino da Castel Seprio
» 20.th march till 1398	Jacopo da Campione
1389	Simone da Campione
»	Matteo da Campione
1390 16.th january . . .	Giovannino de' Grassi
» 8 th july	Marco da Frisone
1391 12.th march . . .	Giovanni Annes od Annex, di Fernac, di Friburgo
»	Lorenzo degli Spazj
» towards the end . .	Enrico Gamodia, o Zamodia, Tedesco
»	Bernardo da Venezia
»	Pietro da Cremona
» 24.th september . .	Gabriele Scornaloco da Pia- cenza
» 17.th december . . .	Pietro Della Villa
» »	Ambrogio Manizza
» untill the 16 march 1401	Giuliano Scrosato
»	Giovanni da Firenze
1392 1.st may	Zanello da Binasco
» »	Stefano Magato
» »	Giovanni da Ferrara
» » until the 19.th march 1402	Ambrogio da Melzo
» march until the 16 th april 1411	Paolo da Osnago
1394 12.th april	Beltramolo da Conigo
»	Ulrico da Frisingen di Ulma
»	Cristoforo da Conigo
1395 10 th january till the 14.th September 1399	Lorenzo Donati
» »	Rodolfo da Cinisello
» »	Nicolò de' Selli
1399	Giovanni de Campamios di Normandia

EPOCH OF THEIR NOMINATION	NAME AND SURNAME
1399.	Giovanni Mignot di Parigi
»	Jacopo Cova di Bruges Fiandre
» in june	Antonio da Paderno
» 23.th july	Gaspere da Carona
» »	Giacomello da Venezia
» 10.th august	Giorgio Pagano da Marozia
» 14.th september	Giovanni da Seregno
» »	Stefano Maineri
» »	Luigi da Saronno
» »	Giacomo Maliocchi
» »	Gaspere da Lugano
» »	Giacomo Moroni
» »	Antonio da Regezia
» »	Maffiolo da Grigliano
» »	Tommaso da Carona
» »	Giorgio Morosino
» »	Antehius da Colonia
» »	Pietro Lõzar di Francia
19.th march	Pietro dell'Acqua
» 19.th october until the 5.th december 1402 .	Mareo da Carona
» 19 october until the 6.th december 1433 .	Salomone de' Grassi
» »	Enrico da Gravedona
» »	Paolo da Calco
1400 8.th january until the 7.th february 1434 . .	Filippo da Modena, detto de- gli Organi
» 10.th may	Bartolino da Novara
1401 23.th january	Massimino da Sirtori
» 26.th march	Giovanni da Giussano, Dome- nicano.
» »	Andreolo De' Ferrari, Fran- cescano
» »	Simone da Cavagnera
» »	Giovanni Alcherio
» »	Onofrio di Servia
» »	Gabriele da Rho
» »	Galletto de' Belloni
» »	Guido della Croce
1402 28.th may until 1434	Antonio da Gorgonzola
1402 28.th may until 1434	Erasmus da Sirtori

EPOCH OF THEIR NOMINATION	NAME AND SURNAME
1403 16.th December	Lecnardo da Sirtori
1404 2.th November	Giovanni Zelini da Chiari
1406 6 th June	Giovanni Magatti
» 18.th July	Cristoforo De Chioma
» 6 »	Paolino da Montorfano
» » »	Nicolino Bozardo
» 21.th November	Damiano da Pantagliate
»	Paolino da Orsenigo
1499	Beltramo dal Pozzo
»	Ambrogio Javallerio
1411 16.th April	Petrolo di S. Ambrogio
» »	Franchino da Albairate
» »	Maffiolo de Prata
» » thereabout	Nicolò da Arezzo
1415 7.th February	Antonio da Muggiò
1416	Bartolomeo da Modena
1430	Maffeo da Ravertis
» until 1459	Franceschino di Canobbio
» thereabout	Filippo Brunelleschi
1450 27.th September . . .	Giorgio degli Organi
1451 24.th Januay	Giovanni Solari
1454 5.th July	Antonio da Firenze
1459 22.th March	Boniforte Solari
1467 26.th October	Pietro Antonio Solari
1493 11.th »	Giovanni da Graz
» »	Alessandro De Marpach
1460 13.th April	Johann Anton Omodeo
This was th inventor of the little Cupola, and is much praised for the very fine widing stair-case which he introduced in it.	
» 27.th June	Fransesco De' Giorgi da Siena
» »	Giovan. Giacomo Dolcebuono
» »	Giovanni da Baggio
» »	Alessio Ariense da Bergamo
» » until 1401	Simone da Sirtori
1491 thereabout	Bramante
» »	Cesare Cesariano
» »	Pietro da Gorgonzola
1500 thereabout	Luca Fiorentino da Mantova
1503	Giovanni Molteno
»	Maffioli Giussani

EPOCH OF THEIR NOMINATION	NAME AND SURNAME
1503	Bartolomeo Brioschi
»	Cristoforo Solari detto il Gobbo, scultore
»	Andrea Fusina, scultore
1510 21 st October	Leonardo da Vinci
1512 22.d July until 1527	Girolamo della Porta, detto Novarino
1519 19.th May	Bernardo de' Goiri
» »	Antonio da Lonate
» »	Bramantino
» »	Giovanni De Agosteno
» »	Bernardo da Treviglio
» 26.th May	Ottaviano Panigarella
1524 23.th »	Gian Giacomo della Porta, Scultore
1539 21.st April	Baldass. Vianelli da Padova
1541 11 th July	Giulio Romano
1547 2 .s July	Vincenzo Seregni
» thereabout	Galeazzo Alessi da Perugia
1560 »	Giuseppe Meda
» »	Angelo Siciliano
» »	Gabrio Rusca
» »	Melchiorre Migliavacca
» »	Domenico Lonati
» »	Giovanni Maria Olgiati
1567 7.th July	Jacob Soldati
1586	Pellegrino Pellegrini
»	Martino Bassi
»	Dionigi Campazzo
1599 1.st February	Ippol. Andradi da Mantova
1600 thereabout	Lelio Bruzzi
» »	Tolomeo Rinaldi
» »	Pietro Antonio Barca
» »	Lorenzo Biffi, Barnabita
» »	Giacobino della Porta
» »	Onorio Longo
» »	Girolamo Rinaldi
» »	Girolamo Sesto
» »	Muzio Oddi da Urbino
1604 26.th January	Aurelio Trezzi
1605 21 st March	Francesco Maria Ricchini
1606 23 th February	Antonio Maria Corbetta
1609 17.th September	Alessandro Besnati, o Bisnati

EPOCH OF THEIR NOMINATION	NAME AND SURNAME
1617 22. d May	Fabio Mangone
» »	Giov. Paolo Besnati o Bisnati
1629 thereabout	Giov. Batt. Crespi, det. Cerano
» 2 d April	Carlo Albuzzi
1638 27.th August	Carlo Buzzi
1646 8.th March	Giov. Batt. Guidalombarda
» »	Carlo Cesare Osio
1658 19.th September . .	Girolamo Quadrio
» thereabout	Giov. Cristof. Storer, painter
» »	Francesco Castelli
1679 22.th June	Andrea Biffi
1686 3.rd August until 1692	Gian Battista Quadrio
1723 24 th February . . .	Antonio Quadrio
1743 27.th	Bartolomeo Bolfi
» thereabout	Antonio Mario Vertemate
1744	Cotognola
1760 25.th April	Luigi Vanvitelli
1765	Francesco Croce, deviser of
1770 thereabout	te higher needle
1773 27.th September . .	Francesco Martinez
1778 thereabout	Carlo Giuseppe Merlo
» »	Giulio Galliori
» »	Pagani, scultore
» 11.th December . . .	Carlo Orombelli
1795 27.th September . .	Marchese Luigi Cagnola
1802 in July	Pietro Taglioretti
1803 18.th May	Felice Soave
1809 15.th April	Giovanni Antolini
» » April	Leopoldo Pollak di Vienna
» 16.th August	Giuseppe Pollak, his son
	Giuseppe Zanoia
	Carlo Amati
The two last Architects were those, who with design conjointly drawn by them and preserving the works which already existed have completed the front.	
1813 in May	Pietro Pestagalli
1854 until 1860 withouth an occupant	
1861 January	Giuseppe Vandoni, Engineer,
1877 July	dereased the 16.th april 1877
	Paolo Cesa Bianchi

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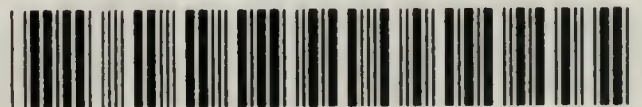
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